

AMAZING HEROES



No 128 • Nov 1
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MIKE BARON INTERVIEW

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1995	WILLIE B. BRIDGES	100
1996	Stanley Supreme	95
1997	GOULD	90
1998	Wendell/Wendell	85
1999	Ernest	80
2000	GOULD	75
2001	GOULD	70
2002	GOULD	65
2003	GOULD	60
2004	GOULD	55
2005	GOULD	50
2006	GOULD	45
2007	GOULD	40
2008	GOULD	35
2009	GOULD	30
2010	GOULD	25
2011	GOULD	20
2012	GOULD	15
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JOE & MARGARET
Joe and Margaret, ages 10/11, introduced in 1988

WOLFPACK #1
First introduction of the single story, listed in 1989

Story: **Larry Green**
Art: **Michael A. Barr**
1989, 32 pgs, \$2.99, introduced in 1989



X-MEN #25
More fun of the X-Men

Story: **L. Simonson**
Art: **M. Simonson & Michael Barr**
1989, 32 pgs, \$2.99, introduced in 1989

X-MEN #30
More fun of the X-Men

Story: **Simonson & Simonson**
Art: **Simonson & Simonson**
1989, 32 pgs, \$2.99, introduced in 1989



MARVEL EPIC COMICS

ALIEN LEGION #2
No introduction

Story: **Simonson & Simonson**
Art: **Simonson & Simonson**
1989, 32 pgs, \$2.99, introduced in 1989

BLOOD #2
Joe and Margaret, ages 10/11, introduced in 1988

Story: **Joe Simonson**
Art: **Michael A. Barr**
1989, 32 pgs, \$2.99, introduced in 1989

LEADERSHIP #1
New series, ages 10/11

Story: **Joe Simonson**
Art: **Michael A. Barr**
1989, 32 pgs, \$2.99, introduced in 1989

MARSHALL LAW #2
New series, ages 10/11, introduced in 1988

Story: **Joe Simonson**
Art: **Michael A. Barr**
1989, 32 pgs, \$2.99, introduced in 1989

MARVEL STAR COMICS

ARM ROGERS #4
New series, ages 10/11, introduced in 1988

Story: **Joe Simonson**
Art: **Michael A. Barr**
1989, 32 pgs, \$2.99, introduced in 1989

ARM ROGERS #5
New series, ages 10/11, introduced in 1988

Story: **Joe Simonson**
Art: **Michael A. Barr**
1989, 32 pgs, \$2.99, introduced in 1989



ARM ROGERS #6
New series, ages 10/11, introduced in 1988

Story: **Joe Simonson**
Art: **Michael A. Barr**
1989, 32 pgs, \$2.99, introduced in 1989

ARM ROGERS #7
New series, ages 10/11, introduced in 1988

Story: **Joe Simonson**
Art: **Michael A. Barr**
1989, 32 pgs, \$2.99, introduced in 1989

ARM ROGERS #8
New series, ages 10/11, introduced in 1988

Story: **Joe Simonson**
Art: **Michael A. Barr**
1989, 32 pgs, \$2.99, introduced in 1989

ARM ROGERS #9
New series, ages 10/11, introduced in 1988

Story: **Joe Simonson**
Art: **Michael A. Barr**
1989, 32 pgs, \$2.99, introduced in 1989

ARM ROGERS #10
New series, ages 10/11, introduced in 1988

Story: **Joe Simonson**
Art: **Michael A. Barr**
1989, 32 pgs, \$2.99, introduced in 1989

ARM ROGERS #11
New series, ages 10/11, introduced in 1988

Story: **Joe Simonson**
Art: **Michael A. Barr**
1989, 32 pgs, \$2.99, introduced in 1989

ARM ROGERS #12
New series, ages 10/11, introduced in 1988

Story: **Joe Simonson**
Art: **Michael A. Barr**
1989, 32 pgs, \$2.99, introduced in 1989

ARM ROGERS #13
New series, ages 10/11, introduced in 1988

Story: **Joe Simonson**
Art: **Michael A. Barr**
1989, 32 pgs, \$2.99, introduced in 1989

ARM ROGERS #14
New series, ages 10/11, introduced in 1988

Story: **Joe Simonson**
Art: **Michael A. Barr**
1989, 32 pgs, \$2.99, introduced in 1989

ARM ROGERS #15
New series, ages 10/11, introduced in 1988

Story: **Joe Simonson**
Art: **Michael A. Barr**
1989, 32 pgs, \$2.99, introduced in 1989

ARM ROGERS #16
New series, ages 10/11, introduced in 1988

Story: **Joe Simonson**
Art: **Michael A. Barr**
1989, 32 pgs, \$2.99, introduced in 1989

ARM ROGERS #17
New series, ages 10/11, introduced in 1988

Story: **Joe Simonson**
Art: **Michael A. Barr**
1989, 32 pgs, \$2.99, introduced in 1989

ARM ROGERS #18
New series, ages 10/11, introduced in 1988

Story: **Joe Simonson**
Art: **Michael A. Barr**
1989, 32 pgs, \$2.99, introduced in 1989



ARM ROGERS #19
New series, ages 10/11, introduced in 1988

Story: **Joe Simonson**
Art: **Michael A. Barr**
1989, 32 pgs, \$2.99, introduced in 1989

ENEMY LINES

For thousands of years, peace has flourished on the world called JIZELL...
...until now.

Join in the epic adventure of two rival nations!

In the east: ANDELPHUS, capital city of NOUVERIA, ruled for centuries by the courageous warrior-king ALLEN-KIAR.

In the west: UPHOLAND ADALTA, capital city of ADALTA, ruled by the tyrannical warlord ANAKUS MITHON.

With ANDELPHUS plagued by unrelenting diplomatic maneuvers and its only heir to the throne, PRINCE CENTEL, held hostage in ADALTA, ALLEN-KIAR, without consent of his royal council, secretly sends an envoy, led by officers TITANAR and DRAPHENT into the western lands...

Months later, returning to the west from the east, ALLEN-KIAR begins to worry, when a tragic message arrives in his palace gardens, confirming his worst fears...

WAR HAS BEGUN!

ENEMY LINES

is a bi-monthly, 32 page black and white (with half-color) comic. Written & illustrated by TONY PONS, lettered by Steve Smith. Cover price \$3.75.

First appeared in the American Press publication, "Magazine," Feb. 2, 3, 4, 1985, pp.

TAP
PRODUCTIONS

FIRST ISSUE ON SALE IN OCTOBER

BARRY: Yes

AM: Between the evangelists there and the Reverend Sam Smith in *The Panther*, you appear to be taking a hard stance against manipulative minorities. **BARRY:** That's not a hard stance to take. I put these characters into my stories because they seem to fit there. The Reverend Sam Smith is in *The Panther* in based entirely upon his own and the Guyana massacre—that should be very obvious. Smith, of course, is a charismatic psychopath, making him much more sinister than the preacher in *Some Discrepancy*, which is intended to be a broader comic. That's not to say that the characters in *Some Discrepancy* aren't sinister, but that story doesn't have as many depressing aspects as the one in *The Panther* did. Mostly, I want *Some Discrepancy* to be fun to read to do that, I make madcap fun at people I don't like, and that includes TV evangelists. What could be more fun?

AM: So I take it that you're not a combining FIT partner? **BARRY:** No, I quit that, with so many thousands of others.

AM: From some preliminary material I read some time ago, it was reported that Mike Doughty was originally hired as the artist for *Some Discrepancy*. What happened to that?

BARRY: Mike gave a job at it, through a series of presentation drawings.

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An example of Barry Clark art, one of several that he chose to work on *Some Discrepancy*.

AM: Since *Some Discrepancy* is being called a message of war, it's not and isn't, it's just taking one step to make the story to a non-combat audience.

BARRY: By the way, it's a shogun message? I thought I was not aware any advertisement outside of the comic books, which is not bad, because I think it would be successful. I had planned to release a comic in competition with the comic, a comic with some really hot art of not made, all original stuff. But with the creative potential. I don't know if it can talk DC, but I want them to take some elements. As a corporate job, sometimes they want to do that.

AM: That is a shame. I can see *Some Discrepancy* displayed near to *Rolling Stone* and *High Times* in some shops, major stores, or even here about.

BARRY: Yeah, so can I think it could move out in a big way.

AM: *Some Discrepancy* is a good label. I suggested for *Master Reading*.

BARRY: What is your opinion on the labeling policy?

AM: *Some Discrepancy* is a good label. I suggested for *Master Reading*.

the product. This is a series. It's not the product, the product, and I believe they know the best way to do that. However, I know from experience that if a kid got held of something that contains material he or her parents don't like, then the parents go back to the comic shop and read him. That's not good for anyone. But using the "Master Reading" label, publishers can avoid a lot of trouble. That's the unfortunate side of the market that we work in. Of course, it's not writing children's books and they labeled it "Master Reading," then I would be free. It's much more important for me to get out of my work the way I want it and have a labeled "Master Reading" rather than have it be mislabeled for general audiences.

AM: Since you obviously have an affinity for rock music, who are some of your favorite artists?

BARRY: Del-Lords, Del-Pop, Paterson, Applause, Bonanza, Hooters, Big Audio Dynamic, Rhythm, Camo, SOS Band.

AM: One, there's no Van Halen or Van Halen on your list? **BARRY:** No, none of them yet.

AM: Let's start with a few of your other series, starting with *Flash*. Was that something that you thought after you were offered to do it?

BARRY: It was offered to me by



Coming out of the mainstream? Barry's comic writing and illustration. The first three issues of *Flash*. Art by Barry and Mike Doughty.

Mike: Good. **AM:** With *Flash* you're intended to be a lot of continuity.

BARRY: I'm a continuity. I have continuity in my books that, sorry, I can't continue. I labeled.

AM: [Laughs] But how, that's real. Is what I want to hear you say. I think that a lot of comic books are so heavily laden with continuity that it becomes unbearable, especially when it causes the art of storytelling to suffer.

BARRY: I never let continuity stand in the way of a story, that's for sure. I'm going to be leaving *The Flash* very soon, because I can't stand continuity. However, I'll be doing something very exciting for DC—very, very exciting. I would love to do it, but I can't at the time.

AM: There's been a great deal of things about *Flash* that's really, although what you're doing with this aspect of the character seems very novel for him.

BARRY: You know, I think that this is because all of these characters are coming out of an era of misadventure and they are no longer being written correctly. Now they're being written realistically.

AM: People are making up and

adding. "My god! *Flash* has got it!" **BARRY:** Yeah, it's a little thing, readers are discussing more about it and stories. The thing has grown up.

AM: From your reader comments on continuity, what problems did you have working the Millennium storyline into *Flash*?

BARRY: The idea of continuity just bugs me to begin with. All of these comic characters, especially that the big companies have to make sure not to put them in any situation that the public doesn't understand was created because of the fact that it was written by my old friend Steve Englehart.

AM: What one of the most important things to you is the fact that it was written by my old friend Steve Englehart.

BARRY: I also had a very wide knowledge of how to use the concepts. If you look at it from the standpoint that the *Flash* is just a character and it's not the *Flash* from the movie, then it's not such a great deal to work the Millennium story at. [Laughs]

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Coming out of the mainstream? Barry's comic writing and illustration. The first three issues of *Flash*. Art by Barry and Mike Doughty.



Also, Barry's *Flash* series has been demanded for more adult stories and stories. "The *Flash* has grown up." By all 2000 issue *Flash*.

SCOUT

#24...

...THE END IS THE BEGINNING.

IN OCTOBER

FROM

CLIPPER



BETWEEN THE COVERS

Michael Thibodeaux's
Last of the Viking Heroes

An interview by Kevin Dooley

If you're new then on the stands you've probably at least picked them up. In one of the most unique marketing strategies in the art of 220+ sales per month, the story of the Viking Heroes reads like a series of Kirby Award Winners. Names like Jack (Captain America), Thor, New Gods, etc., etc., simply put the King Kirby, George (John Deere), Wonder Woman, Perry, and John (X-Men, Superman... that's right, Bruce has appeared on issues #1, 2, and 3, respectively). Future covers include: Howard (American Flag), Tom (Blackhawk), Charles (on #4).

Jack Kirby and Dave (Rockstar) Series on #5
Art (Landscape, New Mutants) Adams on #7
Dave Series on #9
Boris (Swamp Thing, Batman, Hulk-Thing Graphic Novel) Wright on #11
Readers have been concerned recently, while deciding whether to enter a particular site, that the year might be very well rendered, and the interior content might not be.

Michael: Thibodeaux is probably best known for his ending of Jack Kirby's Captain Victory for Pacific Comics, in those many years ago, as he's no stranger to any reader. And his year role has been through it. Last of the Viking Heroes from Genesis

Wise: I had the opportunity to talk to Mike and his publisher, Richard French and discuss Mike's writing, the covers, the characters, and more. Hopefully, they will share their more to Viking Heroes than just another genre cover.

AM: Let's start with a little background of Michael. What artists influenced your style?

THIBODEAUX: I started with Kirby and Ditko. Went from Barry Smith to Neal Adams. I always loved Gene Colan. Steve Wright was great. Gil Kane, Frazetta, Joe Kubert, and John Buscema, especially John Buscema. If you go all the way. The rage goes from the way you know who Dan DeCato is?

AM: By.

THIBODEAUX: Even from his. Arthur's all the way to the EC's. And Dave. Steve, influenced me to go back into the struggle.

AM: Do you find your style is a combination of all of them?

THIBODEAUX: I really do. The more I think about it, though, there's one point when I was a kid from about 12 years old until I was about 18, I constantly drew like Jack (Kirby). I got upset after a while because I couldn't draw and hands. They were always like big, fat fingers. I thought I'd never be able to draw hands again.

AM: But point I really started to feel

the anatomy books to learn how to use them. I properly.

FRENCH: I've been contacted in what made Michael more determined to work. He had influences of different people and he practiced what they had developed. He created a unique style. He can adapt to many different types of drawing, instead of only being able to draw a certain way.

AM: Do you like doing your art? I'll be happy about him now.

THIBODEAUX: I try to keep my hand in just about everything.

AM: When do you like doing your art?

THIBODEAUX: Well (Laughing) I was impressed with [Mike] Bayes, a few others. I think the price are the best like [Jim] Simon and Bayes. All I can give them my compliments because they are the greatest.

AM: Considering the schedule for Last of the Viking Heroes, do you really have time to study past, draw, and teach the struggle?

THIBODEAUX: Well, not [Laughing] I have a problem in that I don't like a page. I'll go back and completely re-draw it. And Richard is always getting upset at me for doing that.

AM: But re-drawing that is a pain and simply perfectionism, right?

THIBODEAUX: Pretty much. The money doesn't matter to me at this point. Nothing matters to me except doing the best job I can, and if it's late sometimes, I just can't help it.

SO, FINALLY, ALL TOMBAR'S EFFORTS BRING FORTH A HARVEST...



As Lord of the Viking Heroes, Tombar, the Indian, whose origin appears in #3

bers were called "The Phantom Force." THORBERG: And I wanted to get that printed pretty quick, so in order to get "The Phantom Force" in as much time as possible, I had to write it.

FRENCH: It helped with the... THORBERG: It helped with the... THORBERG: It helped with the...

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over the script with the writers. I learned that from Jack. He showed me how to do it for Marvel. He put things in. He'd completely cover the whole story and then give it to them to do it. That's what I do because I know what I want to put down, but I'm not always sure how I want it designed. So I write it, then the writer finds the dialogue.

THORBERG: Now about Phantom Force?

THORBERG: We've been working on this for three years. I wanted to do a super hero team, but it seemed like everybody was doing it. That's why we started it as a back-up in Viking Heroes. If we get the positive response we anticipate, it'll go to its own book.

THORBERG: Which Lord of the Viking Heroes will Phantom Force be in?

FRENCH: #4, not #3. With issue #5, I finally got into issue 6. I think it's the best time, I've got time. I got carried away. No one's going to be so mean for a back-up. Phantom Force will probably appear again in #7.

THORBERG: It's a continuation of story?

THORBERG: They're self-contained, but they relate to one another.

THORBERG: What else can we expect in the future from Genesis Media?

THORBERG: We're always keeping our eye out for other spawning areas. We find the guiding force here is to want to maintain a high quality. We grade ourselves on it. Our slogan is "Commitment to Excellence." We want to uphold that with everything that goes through our company to make us different than the other guys who cheat it out and don't care what the quality is.

THORBERG: We want to find somebody who is willing to go the distance that Michael goes in working and receiving credit for it. I had a product that was going to be a success. I lost a lot of money on this project. I turned down a lot of jobs to do this. I think it's pretty stupid (laughter), but I've wanted to do it and just doing it was a risk.

FRENCH: We may not be right now, but in the long run it's going to be more than for us, because there will be a demand for high quality.

THORBERG: And hopefully quality, and we know how you have been doing the "The" - FRENCH: Finally well. We want to be making some money. I understand some companies want doing well.

THORBERG: We haven't been able to analyze it long enough, because we're only on our third book as far as what is the reason for our sales. It is the concept. Or is it due to the excellent artwork in the interior? I think it's the artwork.

THORBERG: And the covers are the artwork.

FRENCH: Yes, they help people come up the book. Once they've made it, I think that's where we get 'em. *

and we falling into cliché?

THORBERG: No. I don't like that question (laughter).

THORBERG: When we're not working on it, we do a Walt Disney style of putting the work up on the wall.

FRENCH: I heard about ten or five people thought it.

THORBERG: Right from the storyboard stage.

THORBERG: Yes. Some people think we're going overboard, but this method works.

FRENCH: We had very good response at the San Diego Convention. Our relationship is growing and we'll continue to grow in more people.

THORBERG: It's not just a Disney-style Disney story. Each story has a theme. We want the readers to learn and relate to the characters, the experience and feelings.

THORBERG: And I want the characters to grow. It seems like all the critics I grow up with they're all well-behaved like the same. And I'm talking about spiritual and personality growth and change more than "being in and out" change.

THORBERG: I missed! Last of the Viking Heroes are planned by you. But some are written and designed by others. Some are in the future?

THORBERG: We have two or three years we're thinking about. I want to be sure it's the best product we can get before I make a decision. I'm picking them all and then I go

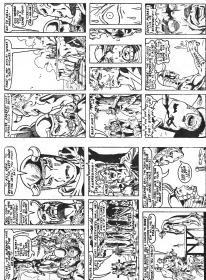
FIRSTLOOK

THE FIRST OF THE VIKING HEROES

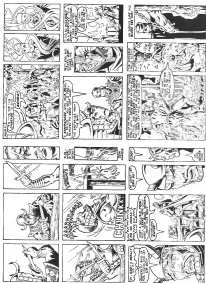
Lord of the Viking Heroes #5, is part of the Viking Heroes series. Chapter 1, is titled by Doug Thibault. 3 by Mike Meyer. 4 by Mike Meyer. Written and pencilled by Mike Thibault.



THE BEST OF THE VIKING HEROES



THE BEST OF THE VIKING HEROES



THE EAST OF THE VIKING HEROES



THE EAST OF THE VIKING HEROES



SOUTHERN KNIGHTS MONTH!

COMICS INTERVIEW

Look for our distinctive logo — — to find things you can trust!

FICTIONEER BOOKS, LTD. • 24 FIFTH AVE., SUITE 360 • NEW YORK, NY 10001

25th ISSUE!



BY HENRY VOGEL — \$1.75

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COMICS INTERVIEW

TITLE SHIPPING IN DECEMBER

METAMORPHOSES OF MYTH AND MEANING

by Gene Phillips

Many comic readers find it hard to read the story of the Southern Knights. The story is so complex, so many layers of meaning, so many references to myth and history, that it is almost impossible to read. The story is so complex, so many layers of meaning, so many references to myth and history, that it is almost impossible to read.

The story of the Southern Knights is a story of myth and meaning. It is a story of the Southern Knights, a story of the Southern Knights, a story of the Southern Knights. It is a story of the Southern Knights, a story of the Southern Knights, a story of the Southern Knights.



Serious comics, such as *Kid* the Cat, respect mass markets' traditional mythic themes, remaining in the story. For a reader, this deficiency is perhaps more excusable than for a critic.

Many critics will not care to have their desire for greater fidelity toward human concerns compared to the desert of the hobby reader for a comparatively low cost. (How will the *Disorder* cope when his publisher learns that she's a mutant? Will *She-Hulk* be accepted into the Fantastic Four? Through the latter is at best a humanist illusion of the future, both creators' giving form to the ideal for a "reasonable frame of reference," as opposed to dealing with the more abstract concepts of symbolism. While it is laudable for critics such as Gary Groth and Carter Scholz to demand that creators offer greater studies regarding the depiction of reality, it isn't it only half the argument.)

A critic should always be aware of the way in which ideal words of intention show a continued rivalry of subtexts, both numeric and symbolic, in the creation of settings and characters. For instance, Steinbock's *Blue Zebra* is a wonderful blending of an ordinary words and all human being with a cosmic, modern principle embodied in her evolution to protect the "family." No matter who, while the sea in *Blue Zebra* is at once the real sea that Melville himself experienced, and a denigration that allows all the beauty and horror that his mind could create to it. But, since ideal words of intention are, in a critic must appreciate how creators,

with gifts less developed than those of Steinbock and Melville, may lose out of intention's two poles, to the detriment of the story. While a deficiency in one of these attributes—verisimilitude or symbolism—must be pointed out by the critic, he must also give praise for what the creator does accomplish in the other. The interpretation of symbolism is a slippery business, depending more on allusion than on direct, explicit, and because critics have been dominated for so long by an extreme grade of theory—some critics focus on verisimilitude as the only important criterion.

Pauls Miller and Ben Burken, for example, may be lumped together because both have been known to fall down on the verisimilitude department in their love to produce abstract, symbolic characters. But on the symbolic level, an issue such as Ben Burken's "The Black Jack Test Case" (*Comics Year* #70), demonstrates that Miller's symbolism is much simpler. In contrast, Steinbock's popularity seems to rest mostly on his ability to evoke a few basic mythic patterns. Indeed many "critics" because they did exactly what "real life" are probably Miller's enemies in the area of verisimilitude, but his enemies in the domain of symbolism. In fact, one might go so far as to say that the "heroic" status of comic books—largely the domain of *RAMP* the undergrounds, and various alternatives—are not far from being ideal literary practitioners.

because they have traditionally rejected the mythic domains that have become all too memorably associated with "superheroes." Steinbock's comic is not to say that literary material is not used, but often its only purpose is that of simple dissociation, as with the use of humanist animals about our human roots in *Cromby's* *Procyon* (the Cat and *Disorder's* *Blue Zebra*). If we agree that comic's rhetoric has merely addressed itself to its white audience, then the next step would be to define how literary critics can recognize such potentials and evaluate a creator's use of them with as much authority as if he were discussing a tangible reality.

MYTH VS. SYMBOL VS. ARCHETYPE

In *Flight of the Wild Gander* Joseph Campbell refers to myth as "poetic language." This is a telling statement for it indicates the possibility that man's language evolved from his attempt to relate objects, actions, and qualities to one another. This capacity for relating was given form by symbols. Thus the myth becomes a means not just a half of some light in the sky, but also a mirror, a post-personal that personifies life and the victory over powers of darkness. Visually, anything that held importance for archaic man could be seen as a means of preserving or communicating with the timeless. But he had presumably gone on to all tangible phenomena. And modern reader can find it fascinating to read an Egyptian or Sumerian myth, for the creation of myth itself, if done, represents what was meant to be a given symbol. These authors agreed that their poetic language was shared by an entire population, and that no explanation were necessary.

In fact, explanation would have been useless, for only those with exceptional aptitude for abstract thought could have put into words the concrete, allusions of their myth. Though the people would presumably have enjoyed them whether they understood them or not. For example, one may easily imagine *Cromby's* *Procyon* being appreciated by a city, rather than the vision of the tales of *Horace's* *Il* (book), but being quite bored should be by to explain how the words symbolized abstractness, or historical events, or any of the many explanations have evolved to them. This, a reader who finds a distant world will enjoy to read, even if he has no idea what connection precedents or archaic ideas were followed in the building's creation.

There is a complex relationship between myth, symbol, and that

other popular term, "archetype," which are defined by Carl Jung to be "types of situations and images of figures that repeat themselves frequently and have a corresponding meaning." Roughly speaking, archetypes types out the basic ingredients that a story structure, like a physical object, must follow. Thus, in every complex house must have a roof and some sort of walls, stories generally need a protagonist, like the "hero," who must come out of a challenging situation, as with the "quest."

From the sacred domains of myth, designed to describe man's place in the universe, we are the evolution of language, which gradually replaced much of all that of the influence of a creator's myth. As literary critics, though their goals are not "cosmic," that view of the myth creators must also make periodic visits to the house of myth—some more than others, but all in some of the powerful metaphors for human experience supplied by myth-symbols. In literature, designed more for entertainment of individuals than for the perfection of a culture, it becomes a matter of individual choice whether a given symbol is used deeply or superficially.

While most of popular literature's less literary voice, Fryer would correctly label it as "fantasy which efforts to understand itself as 'subtypic'" (a substructural term Fryer calls as would be one like the example of *Pinkie*, where the mythic archetypes are combined by the result of modern fiction. Of all types, Fryer would use to offer such substructural viewpoints, comic books have been one of the best—being a "poetic language" in their own right. First, however, in keeping the level of verisimilitude in comic books lower than most the pulp, comic strips, and films that were their earlier competitors—and yet, generally, more the same way factors were also the same way comic books developed on a more sophisticated direction than their media, which kept more of the above mentioned verisimilitude.

If being a postmodernist, comic books were limited by the number of words they could use to explain the historic, modern and generally, what that such things as super hero organizations often have a tradition logic to them a logic of corresponding symbols, not the logic of verisimilitude (historical) origins, with its human background of myth and science, is a good example.)

(2) Because of the small cheap look of the audience—and perhaps criticism of an American perspective that "postmodern" are for children—many comic books became a children's medium. This meant that in some extent the creation of early comics had to try to

reach like these audience in order to please them, which meant making it one of simple abstractions.

(3) The standard word employment of much material was provided by various subdomains of the modern: the adventure film, pulp, and comic strip. A message was not generally confined to a certain genre with some basic rules—for instance, a superhero film did not fight such matters, a simple hero did not find himself out "Nite," etc. Comic book lore—especially the super hero type—can appear great bound areas without the best verisimilitude.

Extra the cheap pulp verisimilitude of the film, would have been unlikely to meet scientific and super natural merit—yet, as James A. Kirby's *Blue Zebra*, the super scientific role has been regularly built the magical mechanism of the Green Goddess.

(4) Further I mentioned how as time goes on the myth is affected by the, in an environment of life, and when the process is applied to humanist forms, the process is called "personification." Thus being the "personification" of virtue and applying the "personification" of love through the person link point to other modes, especially the pulp, comic books

which like these audience in order to please them, which meant making it one of simple abstractions.

(5) Personification of one quality early Superman (roughly), the Human Torch (Red, Dr. Doom), Hydro-Man (water), the Flash (speed), or Plastic Man (malleability).

(6) Personification of several unrelated qualities: Wonder Woman (strength, skill, the power to lead armies), Green Lantern (the power of the human will, the power of life with which, in his origin, the color green is explicitly associated).

(7) Indirect personifications, who simply take on the appearance of a given quality, but who have no super human power: Dr. Doom, Wizard, or Captain America.

Having cited reasons for the development of comic books as a means that ask can be ultimately devoured, other elaborate features and characters be assigned any more to society symbolism.

OF SUBMYTHS & CRYPTOMYTHS

One of the most fascinating topics





Circle 1 also does Tarzan as an example of a first myth and Superman as a submyth

to here address all of these questions as Leslie Le Guin's "Myth and Archetype" in *Scientific Fiction* is represented in her collection *Daughters of the Night*. In this essay, Le Guin argues the oft-quoted proposition that "it is the shyness of the modern world" is to shyness, she finds it necessary to come up with her own terminology: to describe the differing levels of myth in the symbolic realm, she distinguishes between "myths," which may serve the thousands of years as an indispensable source of intellectual revelation, religious, joy, ethical, magical, and other values; and "submyths," which are "minor myths, fables, and myths which have no religious or moral resonance and no intellectual or aesthetic value, but which are cynically used and powerful, and which they cannot be dismissed as state ideologues?" How do the relations between the two types, therefore, as based on the level of intellectual, ethical, and aesthetic appeal from the "myths," which the "submyths" stabilize only as the most preliminary use. My examples of the first type, viz. Tarzan, and, as an example of the second type, Superman.

I don't in the least dispute Le Guin's standards for discerning whether or not a given literary myth has relevance to the human condition. I would agree, however, that it is not so easy to simply reify that it is not the highest art into a rational leap of "mythology." Further, I disagree with some of her examples. For one, "I do not discount of the Whittaker Massie saga on one side and Perry Grant's history of the Dignity of Death from the other," viz. Edgar Snow's Tarzan as a proto-romantic. Nevertheless,

can and does draw upon the Apollonian's apolline nature among the apes that have been, also, the occasional philosophical book tests in which Tarzan compares modern civilization to jungle life. Both of these factors make Tarzan seem more rounded a character than Superman, who is usually seen as a simple-minded problem solver whose personality resembles a blank disc. In Tarzan that figure, however, not only is that they are both "Dignity of Death" but also in that they both were regarded as light, nondescript, nondescript.

Nevertheless, although Tarzan is a slightly more articulated figure than Superman, the latter's adherence to apolline values is not as idealized as his own. Superman's last calls, and questions, and responses. And so are all the same, with the exception, in contrast, Superman, despite his superficial personality, often has adventures that have some degree of mythic resonance (as example will be forthcoming). Of course, one must allow for the fact that Superman has had only single published stories that Tarzan has had, and that many, many Tarzan stories, have no mythic or symbolic importance. Nevertheless, Superman as a comic book hero seems more truly into the state of apolline than does Tarzan as a pulp magazine hero. The distinction is not intended to super-powered forces, for one could demonstrate tarzan's symbolic features in (limited) I think I'm copying Le Guin's terminology. I would prefer to keep Tarzan as with Superman as "submyths," which the degree of subjectivity that influences all such comparisons.

We need not only terms that are less

apologetic than Le Guin's "myth" and "submyth," we also need some terminology to provide for the cases where the apolline impulse is not but not unadorned. For the first, I suggest the term "cryptomorph," referring to a hidden element of myth, such as distinct model, practically speaking, any of the usual elements of storytelling. Names, events, characterizations, symbols, situations, concepts, and physical objects—indeed as they can be used in narrative. Additionally, it must be recalled that authors can approach myth in one of two ways, either deriving their myths from traditional archaic associations, as Melville does in evoking dreams of ancient myth in his connection with Henry Deek, or from a more generalized pattern of associations, as Fleming does in his "biographical" plots surrounding the lives of Tom Jones and Joseph Andrews. I'll call two approaches in myth-symbolism "mythic" and "general," respectively.

For the second, the language I propose concerns three levels of literary myth: primary, secondary, and tertiary. These forms are intended to suggest how close the myth comes to the original model, and, as such, we should be happy by that look like this.

Archaic myth
Primary cryptomorph
Secondary cryptomorph
Tertiary cryptomorph

Primary cryptomorph share with archaic myth the desire to investigate the unknown, ethical, spiritual, and aesthetic levels of reality beyond the limits of direct sensory perception. In the secondary cryptomorph, as with Superman and Tarzan, there is an acknowledged mingling of archetype with contemporary life while both of them have made in the process a sense of the divine in their engines, they are both ideological in terms of their characters. And the tertiary cryptomorph, which is nothing more than a pure sensory which rather than a greater mythic pattern merely or directly from the use of outdated or inappropriate symbolism, can be represented by typical literary "characters," "characters who lived who do do it." Mike Mannes, as Tom Sawyer's much much much hero, Druskin.

Obviously it isn't enough to give the two names descriptors that I've given in the preceding paragraph. Therefore, what follows will be two examples of what type of cryptomorph is specific, one general. For the sake of clarity, I will use examples taken from the upper-tier genre, not because they will ever be a source of comic material, but because they are the best because they offer such ideologically

unobscured views of archetypes.

THE PRIMARY CRYPTOMYTH

The primary type, seen very rarely in early comics, had been more often after the period following the attack upon the archaic belief that the lives of writers and artists like Steve Gerber and Greg Rucka in the late '60s to early '70s period. From then on, there are still very few primary cryptomorphs in comic books, because there have been so few critics concerned with the mythological and archaic problems of historical and social to rock them without resorting to simple stereotypes. Thus, the reader draws attention to the applicability of the myth used in literary's condition.

Example: One of the earliest and best—examples of the level of symbolic thought is seen in Charles Macklin's *Plunder*, a classic archetype as presented in *Wonder Woman*. It represents the first attempt of a continuing comic book to deal with a broader theme: the significance of the female element in the culture and the archaic myth. Macklin takes an archaic myth that need for male dominance and control.

Here, the element of superhuman strength, which is merely a "power" for Superman, becomes for *Plunder Woman* and the Amazons an ability, symbolizing personal will and achievement, personal independence by men and women alike. By claiming that the Amazons are as capable of possessing super-human strength as females—the cryptomorph-archetype—Macklin implies that men and women possess equally what it really comes, as strength of character and will-power.

"General." When the *Swamp Thing* character first appeared, he could not, in spite of direct writing and affecting art, have been called a primary type, as he strayed into ideologically in his person. But when Alan Moore wrote *Swamp Thing* in the *Days of the Swamp Thing* series into one of the most ideologically mature sets in comics, he also transformed the *Swamp Thing* into something more than a simple male-to-woman. The *Swamp Thing* became an earth-connected with human consciousness, capable of affirming a "planetarian" view of the universe. In stories like "Rites" (*Days of the Swamp*) (1984), and "Rites" (1985), Moore continually affirms the reconnection of all-to-form, creating the bond and unity that can be perceived when the better acknowledge that, and the better and situation that results when as such acknowledgment is made. In

Alan Moore's world, too, automatic power is present in all things—in the inanimate objects when freed of the false supports of costs \$55.00 in the more that changes the dark and subtle "latent power" of Ptolemy's new creation into that of a virginity empowered in itself. And, in the original spirit of the dead remembering past agonies in scenes #10-12. Alan Moore is able to make all of these regular generalizations take hold because he is the first writer to come back to bring a sustained sense of reality to the world of modern comics, in effect, bridging the real world with comic world images.

THE SECONDARY CRYPTOMYTH

As we have seen, secondary cryptomorphs are acknowledged emotions in which the creator generally has an idea of trying to make any great thematic statement. A critic might note that any comic correspondence that find their way into such creation

works are just dumb luck, it tends to view it as an unconscious pre-arrangement, which I think my examples will bear out. In this instance, a cryptomorph is believed in a manner analogous to each being "hidden" beneath the ground, where they may not stay but just also contain greater than themselves.

General? Superman's origin, though less complex than *Wonder Woman's*, has much of the same archetypal quality, but it is not the most detailed example possible. Because there are many Superman stories that are symbolically superficial, and yet still that have some resonance, obviously one cannot judge Superman's character as one thing or the other, for his main changes from story to story, just as *Wonder Woman's* stories often. Moreover, although a submyth, the realm of simplified archetype, some of the most interesting myth views in Superman are to be found, not in the early stories, but in the character's creators, but during the era of the '50s when most *Wonder Woman* engaged an organized

A good example of Primary Cryptomorph: Charles Macklin's origin of *Wonder Woman*



applies to the adventures of Superman. In the Whangeroonian version, we learn that Lex Luthor—little more than a standard mad scientist in the Golden Age—was a traitor to his country (brood of Superboy Monitors) and a special grudge against Superboy-Superman, blaming the Kryptonian for a ship accident that killed Luthor's considerable loss of hair. Not a few readers have commented on the absurdity of the idea that any man would dedicate himself to a life of crime and vengeance for something as petty as hair loss—in this so-called then-DC continuity gave Luthor a new, more believable reason for hating Superman: his destruction of his adopted planet Luthor. Yet, though the Whangeroonian reason is harder to believe in terms of verisimilitude, it is considerably more correct.

Mythically, hair is a symbol of magical and sexual power. Thus, St. Paul recommended that women should cover their heads in church, that hair would not conceal demonic, while the Hebrew Nations and the Greek Nymphs do drive luck. Shaving represents, for a male, castration, and therefore an inevitable loss of virility and/or potency. In the Superman story, the Whangeroonian would not expect to find any direct allusion to such matters, yet they used well-known myth figures like Sargon-consumption, and perhaps could not avoid making up some of the imagery associated with them.

Specifically: One of the most visually interesting scenes of classic comics, the last of Bill Everett's Sub-Mariner, seems to have had many factors acting upon its creation. In *After Ego* Vol. IV, Bill Everett speculates on possible influences for the Sub-Mariner—inspired from his time in the *Mars* best-selling pulp magazine from Columbia's "Race of the Ancients" (Warner?) or even after race from Carl Gustav Jung's *Shadow*. This Sub-Mariner, half scientist's prisoner's physical characteristics included a winged head, pointed ears, and winged fins.

As last one of these features, the winged fin, acts as evidence for Everett's idea in *After Ego* interview as having its roots in traditional mythology—i.e., the fin was "inspired by the 'fish' of Mercury." And, because such fins are pointed ears, like the horns, there is no obvious association with the sea or sea-life. I hypothesize that this fin, or ear, was drawn from mythology—i.e., the image of god-headed Pan, minus the horns and female quality.

There are two possible explanations for this borrowing of myth elements—one likely obvious and the other less so. The obvious: The design, even if it coincides that it would have been unconsciously missing in it, because,

like the work of the Luthor story, Everett does not explicitly point out any specific theme connected with the symbol. From the line of a mythic relationship between Sargon/Mercury and Pan—out of Luthor and some—would make no particular impression on him.

The other, more realistic explanation—though, though impossible to prove, suggests the complexity inherent in mythic thinking—hinges on whether Everett might have known of any con-

nection with the gargoyle. Later this event was commemorated by the constellation Capricorn. And the constellation Capricorn is depicted by classical authors in two ways—sometimes it is a crocodile, and sometimes it is a half goat, half-fish creature—the latter being a creature with aspects being in both land and sea. And, when the Sub-Mariner was revealed in *Postscript* (Pan-M, creates Lex and Kirby borrowed yet another image from Greek mythology, that of



Bill Everett's Sub-Mariner has dramatic roots in a good boundary of myth.

There is a mythic connection—though in myth it was thought to call back the waters of the flood, while Sargon's horns also represent, even more with the word that "the word had been invented by Apollonius, i.e., Capricornus.

THE TERTIARY CRYPTOMYTH

With the primary examples, we now have cryptomys could be used to



A tertiary cryptomys like Bar and Brian Belding's Center 1958, one of the most disappointing iterations of the Arthurian myth.

enhance theme. With the secondary examples, we saw how, even when level of an organized dream, such cryptomys could flourish and shape patterns which remain important to our understanding of the mythic process, even when not used in their fullest potential. With tertiary examples, however, there is no sense of a pattern being constructed, but rather, destroyed. Here the myth is "hidden" in the way that a spy might destroy enemy plans by manipulating one of their messengers and allowing it to reach something else. The main difference here is that where a spy has a definite intention in mind, the creator of a tertiary cryptomys is not usually malicious, but merely careless. Eventually, a tertiary cryptomys would be any element in a story that should be given some mythic sense, but, because of the creator's carelessness, is treated indifferently or is entirely hidden.

Specifically: As we observed with respect to the Whangeroonian origin, we may change traditional mythological without doing violence to their substance, as long as one keeps in mind some correspondence between the elements with which the original myth dealt and those with which the modern creator wants to deal. More change for the sake of change to allow the "balkan" of the tertiary type creator.

There are, of course, innumerable examples of unaccepted myth throughout comics. For instance, Stan Lee's *Spider-Man* is a secondary parody reminiscent of the tale of the *Alchemist* and *Da Vinci*, and comes up with meaningless variations like

"Carnalite" or "Doomblatite." However, why as such acts of myth really, they pale before the example of a modern creation like the *Star Wars*. *Star Wars* 1977, despite high production values and an analogical nature, instead, does far more damage to the mythic process than the *Star Wars*. In the world created by Mark Hamill and Brian Koppelman, there is no sense of a pattern being constructed, but rather, destroyed. Here the myth is "hidden" in the way that a spy might destroy enemy plans by manipulating one of their messengers and allowing it to reach something else. The main difference here is that where a spy has a definite intention in mind, the creator of a tertiary cryptomys is not usually malicious, but merely careless. Eventually, a tertiary cryptomys would be any element in a story that should be given some mythic sense, but, because of the creator's carelessness, is treated indifferently or is entirely hidden.

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signify) and Chatterbox (personification of chatter) belong in the literary tradition. However, since I earlier criticized Jim Starlin's *Deadpool* for its same use of myth and archetype, those criticisms should be deferred in this context.

Like *Comix 2000*, Starlin's *Deadpool* is basically a smorgasbord of stereotypes, though less amusing in that it does not permit even mythological, pseudo-religious systems of myth-exchanges. For instance, *Deadpool #1* offers the reader a mutated look at the masters of the horror's chief villain, the Lord High God, which, like Jim Letter's, are based on average Joe hand-drawn-but, unlike Letter's, the *Deadpool* "script" contains no complex patterns, but remains on the level of their misadventure. The same applies to the hero of the series, Wade Wilson who becomes a hero because of his family's death, the hero's helpers, and his various, often obscure, sources of where his powers grow less than the super-hero genre, what with names like "Iron Wolf" and "Blue Viper." As *Deadpool* will only use of devil characters to do anything that smacks of symbolic importance—as in issue #10, where *Deadpool* does multiple "sex-pose" before plunging onto a battle from which he may not return.

In terms of overall setting and theme, too, *Deadpool* shares literary traditions. The characterizations of characters, such as Wade Wilson and the Lord High God, are designed to form a juxtaposition between literary characters and appearance that belies—but because these ideas are so readily a double, the apparent "duality" of the book is clear. Although a few visual references to Catholic Christianity are made in association with the Lord High God's appearance (e.g., the Lord High God's diabolical white gloves make rather obvious in general on Christianity in particular subject to such ironic references). The clearest literary connection is an obvious mythological one in that in the conflict between two sets of alternate Christians and the Zogarians—who are science fiction versions of mythological gods and demons. Yet, with culture as its theme, Starlin can never occur that the basic reasons for this conflict in *Deadpool #1* are not only simply that the Christians "love a villain based on truth and justice" while the Zogarians become an evil, middle-class because "something happened along the way to most people like I did in becoming a hero." If Starlin had been able to articulate what questions were posed by the Christians to give them such power



Dead as Wade also develops good Jim

Starlin's character only pretensions at theme

and wisdom, and what quality of "wisdom" had been lost by the Zogarians, that it might have produced a primary-type cryphtism worthy of a well-written "line of text" that came as an emblematic thing. In *Deadpool* issue that would be so as a template for a sort of "noble paradox" and "Oleander Christ" as a "Sage" (and *Deadpool* is a sort of where is inevitably found) find a dual purpose on the book that takes on the aspect of a message, though it becomes a "white elephant" to be thrown out. Though there are comparatively simple symbols of the human mind's ability to impart mystery to the complexity, *Deadpool* presents this as if they have volition of their own, which is the backbone of the creative of primary cryphtism.

WHERE COMICS FEAR TO TREAD

By way of returning to the matter of comic's relationship to genuine art, it should be said that, while a reader expects a degree of greater mystery to read "modern literature" as opposed to the European style hierarchical form, the former will have to hold its own in the greater field of mystery needed for the reading of genuine literature, especially with regard to literature's use of symbolic notation. Understanding "mystery" in particular is not a great deal of more to be found in a level of sophistication no greater than that of *Comix 2000*, i.e., trying to shock rather than to illuminate. Still, there are some exceptions to be noted.

Working in the surrealist tradition of which Starlin was designated a sophisticated hand, Harvey Pekar has not made a great deal of more to be found in his work—but, at some vignettes, he has managed to impart a symbolic suggestion to ordinary phenomena in a minimalist manner not

unlike that of literary creation. In "The Ridge" (*American Splendor #29*), a soldier in an unexplained way finds a ridge of land with a well-defined "line of text" that came as an emblematic thing. In *Deadpool* issue that would be so as a template for a sort of "noble paradox" and "Oleander Christ" as a "Sage" (and *Deadpool* is a sort of where is inevitably found) find a dual purpose on the book that takes on the aspect of a message, though it becomes a "white elephant" to be thrown out. Though there are comparatively simple symbols of the human mind's ability to impart mystery to the complexity, *Deadpool* presents this as if they have volition of their own, which is the backbone of the creative of primary cryphtism.

And, in the more outrageous vein followed by Melville, with copious references to established myth, one may observe the example of Gilbert Scharin's *Frank Brothers* feature. Despite the humorous content of the *Frank* adventures, this comic nevertheless, to induce a world of profound mystery into which the world of the myth occasionally intrudes—as in *Frank Brothers #1*, where a society party becomes to resemble an act to revive the spirit of Donquixote, who comes to lead the brothers. And in *FR #4*, the brothers encounter "Don Quixote" in a parody of the "Don Juan" character of the Cervantes books—his, unlike most parodies, the character of Don Quixote occasionally shows a

genuinely interesting aspect, without ever coming that follow the primary level of cryphtism. The upshot is that the symbol to express the nature of human isolation and loneliness. Scharin uses his symbols to express a spirit of creative honesty and embracing abandon.

On the secondary level, again, we find creators who are not inclined to refer to Pekar and Scharin in any way except the use of symbols. Like Pekar's "noble paradox" archetype, Scharin's more and Cervantes act as a limited to the significance of Letter's late, laborer means figures, and, in order to suggest the brightness of the European two during World War II—their literary creation of anthropomorphic myth means nothing beyond that, just as there is no such in Cervantes' making *Frank* a hero being, signifying his social prominence. On the overall level, one may mention Gilbert Scharin's "Dog Post" in *Love and Revolution #1*, in which two stories are compared to their mythic counterparts, the Greek Demos and the Mexican Cossack, but through the story they gain to show Diana Villanova "personifying" the social changes of the Mexican people, so particular effect is developed from the metaphor.

Finally, there are any number of

superficial literary stories in the mainstream comics that follow the primary level of cryphtism. The upshot is that the symbol to express the nature of human isolation and loneliness. Scharin uses his symbols to express a spirit of creative honesty and embracing abandon. On the secondary level, again, we find creators who are not inclined to refer to Pekar and Scharin in any way except the use of symbols. Like Pekar's "noble paradox" archetype, Scharin's more and Cervantes act as a limited to the significance of Letter's late, laborer means figures, and, in order to suggest the brightness of the European two during World War II—their literary creation of anthropomorphic myth means nothing beyond that, just as there is no such in Cervantes' making *Frank* a hero being, signifying his social prominence. On the overall level, one may mention Gilbert Scharin's "Dog Post" in *Love and Revolution #1*, in which two stories are compared to their mythic counterparts, the Greek Demos and the Mexican Cossack, but through the story they gain to show Diana Villanova "personifying" the social changes of the Mexican people, so particular effect is developed from the metaphor. Finally, there are any number of

If names are over to create a potential for artistic creation equal to that of films—a potential which I believe they possess—then their creators will have to use those concepts with all sorts of literature—including the literary use of myth symbols. And, though films began as a mass market phenomenon not unlike comic books, they remained that connection with the elements of genuine literature, largely because films rapidly became an adult audience medium.

In formulating the preceding structure for the sort of symbolic creation I have envisioned, I naturally don't assume that other critics will find a *deus ex machina* to use extra like "cryphtism," or even that they should all agree with my choice examples of such type. Nevertheless, in the medium of film and the power of writer focus and focus, it has been shown that a structured approach to comics can help to promote greater expressions on total for a discerning audience. In fact, one was able to escape the super-hero fantasy clichés, without losing the ability to sustain a symbolic flight of the imagination such as real literature cannot do without this—and only a reader-would come books become a medium with which to be reviewed.

BERNI WRIGHTSON COLLECTORS!

Photographers Books is assembling a collection of Berni Wrightson's classic material from Baywood, Fresno, etc. Since all of the original art for these stories has been sold to the collector's MARKET, we will, in those cases, be showing from printed pages. However, if you have in your possession any original Wrightson artwork (especially story pages done in words), we would greatly appreciate a chance to show copies of it. If you're reluctant to let go of the artwork for any period of time—and we can well understand that—we can arrange to have reproduction quality photographs that without the art leaving your area. Phone call us now 800-FR035E or 1408 Bridgeville Street, Suite #101, Bridgeville, CA 92626. (Phone: 800-378-2001)



Copley, a surreal and satirical series featuring male and female protagonists, just to be different. Carl drew the backgrounds at early issues of *Red*, but I think you'll be surprised at how good his full art is. However, he's slow, and in doing the work between complete projects separately, he won't wait until *Red* is sold.

Next *Red* will probably be among our first titles printed in North America, it's an ongoing in monthly of alternate comic drawn by Ron Turner, a well-known British artist who has worked on "The Droids," "Judge Dredd," and several top-selling series of Gerry Anderson's characters. It'll be scripted by Paul Bickford.

OK, one of our leading women-fiction writers, using plots of golden age of author John Russell Brown, truly one of the most influential authors of all time, including his remembered for his "Golden Age" series. But he has the rights to Brown's stories, and, then what I've seen. They make wonderful comic scenarios, in the grand style! Along with John Lawrence, who works with Phil and Ron, they're working to adapt other classic science-fiction stories in series of new ones, beginning with a tale by E.C. Tubb, creator of the "Dimension" series.

And then there's *Gardens*, by Alan Cornell and John H. Marshall, which is *Herbert's* big project for late



Disappoint! (see *Red*)—Settling PG

1987. But I think that would be worth a personal article of its own what the title is like. It'll just say a "woman" is a piece of art, "making down" in the world, and containing of a beautiful and a back plot, beautiful, or perhaps held together, or as in my dictionary site. Beyond that, my lips are sealed, though you may be able to persuade me to give you a preliminary picture of the series's nature, to accompany this piece. It's an unusual tale for a comic, I'll admit—but look, would you like polished, beautiful in a tale?

AM: What is the next problem you as *Red* as publisher of the *Herbert* has?

LOCKE: Being taken seriously as an independent comics publisher, I suppose. Since in Britain I was first known as a fiction publisher, it has taken a while for some less flexible-minded parts of the comics establishment to realize that *Herbert* is a real comics publisher. In America, there has been a tendency to treat the *Herbert* line as something for money and money, instead of just as another publisher that happens to be based on the edge of London rather than New York, Chicago or California. Some distributors, used to back my titles away among their magazine sale "no point" line (the *Who* magazine and *Starline*), which wasn't the best way to sell our orders. We still get complaints that people have a hard time finding our comics—but I expect only independent publisher who expect any comics store can get *Herbert* sales in just the same way they get *Star*, *Ecstasy*, *Quality* or any other by filling the monthly listing from their distributor. If they're not willing to get the titles the customers ask for, my advice would be to find another distributor that insists to do customers, and a more likely to stay in business.

AM: That would seem an opportunity grounded and experience of *Herbert's* only in *Red* or *Thorn* for your time.

LOCKE: Thank you.

Who Were The STAR ROVERS

by John Brent

Herbert is the *Star* with a miniature star gun and then projected the elements of *Herbert's* victory. It is, then, as look of the spaceport crowd, the *Leborilla* depicted here.

It has been 21 years since the *Star Rovers*—Karl Schmitt, Rick Parva, and Homer Glass—had appeared in a new adventure. But, in either Jack C. Harris related a decade ago in the new page on *Star Rovers* #6, they were never mentioned in their own history—at first.

The *Star Rovers* started as a one-shot, women-fiction title for the *Star* magazine, edited Murray in *Star* #10. "Who Caught the Leborilla?", written by Gardner Fox and illustrated by Ted Green, was the story of three space adventures. Karl, champion mathematician and former beauty contest winner, Rick, a pit-fighting playboy, and Homer, a scientist and operator. All three had used their best caught the famed "unsubmittable" beast, the *Leborilla*. Each in turn told his story to the press. Karl had found it first, but as Rick had seen, the *Leborilla* had used his home from its eyes to calculate a true side a duplicate of itself, thereby making Karl. Rick had noted the beast, but, at *Herbert* had observed, was deceived by a mutual strategy, so his sight was empty. *Herbert* had continued making the beast and lived as the creature made a discovery greater. The *Leborilla* was in *Herbert's* cage all right, but at that point, the creature found out of its cage and revealed that it was an intelligent being who had actually beaten



NEXT ISSUE: You're in for... a treat!

AMAZING HEROES #129

Gi-ant-Sized Funny Animal Fishue!



- STEVE GALLAGHER Cover and Interior!
- Why A Book section with why many fun, my animal artists draw funny animals!
- Intergu with FREDDY MILLER of *Graffiti*!
- Salute Mighty Mouse Private and *Star* Hero literature!
- Hand-drawn portrait and
- Interview of our popular cable-writing with a funny animal hero!
- Annotated by Tom South Thompson (when asked how this issue was going, he said: "So far so good.")

So, don't ask any questions. Go to a comics shop and spend the extra day for 4 amazing! *Heroes* are bound not seemy-kase!

See *Kare* or *See Squirrel*!





STAR ROVERS CHECKLIST

Original Series

All stories written by Gordon F. Fox and illustrated by Neil Gerner

Mystery in Space

#55, March 1961
"Who Caught the Lobotomist?"
(13 pages)

#60, August 1961
"Who Can Trust Be Stopped?"
(13 pages)

#76, March 1962
"Who is the Predator of Space?"
(13 pages)

#77, August 1962
"Where Was I Born? (Wasn't I Born?)"
(13 pages)

#90, December 1962
"Who Saved the Earth?"
(13 pages)

#63, May 1961
"Who Went Where and Why?"
(13 pages)

#66, September 1961
"Who Did Earth Vandal?"
(13 pages)

Strange Adventures

#59, December 1960
"Will the Star Rovers Abandon Earth?"
(13 pages)

#65, April 1961
"Who Can Trust Be Stopped?"
(13 pages)

Reprints

DC SuperStars

#8, October 1956
"Who is the Predator of Space?"
(13 pages)

From Beyond the Unknown

#58, Aug.-Sept. 1957
"Who Saved the Earth?"

#68, Oct.-Nov. 1961
"Who Went Where? Why?"

#70, Dec.-Jan. 1962
"Who Did Earth Vandal?"

#72, Feb.-March 1962
"Will the Star Rovers Abandon Earth?"

#73, April-May 1962
"Who Can Trust Be Stopped?"

Strange Adventures

#732, Sept.-Oct. 1971
"Who Caught the Lobotomist?"

#733, Nov.-Dec. 1971
"Who Happened on Sirius 4?"

#734, Jan.-Feb. 1972
"Who is the Predator of Space?"

#736, Mar.-Apr. 1972
"Where Was I Born? (Wasn't I Born?)"

THE REICH STRIKES BACK



DOC'S Bookshelf

by Dwight R. Decker

vigilantism and "banned politics" (he shows that And Justice didn't think highly of Superman and the defense in halting its an apostasy).

However, the actual story isn't quite so neatly packaged. Anton Herman, a Dutch comics expert, was enough outraged by the story of Gorbelle's denunciation of "Superman" that he decided to research it further, hoping to find out exactly what Gorbelle said, in what context, and when. But after reading through collections of Brecht's speeches accompanied with various historical annotations, Herman came to the conclusion that the story, at least in its traditional form, is a myth.

So far as this book is concerned, Superman was never denounced by Dr. Gorbelle or anyone else in any Brechtian speeches. It makes sense when you think about it. With a war on mind fronts going on, what guy had time to read comic books and worry about that some relatively minor misdeeds of American popular culture?

The next question Herman addressed was whether the myth had any connection with reality. Surely the legend had started somewhere. After further research, Herman finally came up with the probable source of the story as an article in the April 25, 1940 issue of Dan Schwartz Korps ("The Black Chamber," the newspaper of Hitler's SS). It should be noted here that the Schwartz Korps was rather more than just a house organ for the Reichstag.

It had a more "broadsheeting" editorial policy than most of the Nazi press, covering a broad range of topics, and was widely read outside the SS. The article, entitled "Terry Stag-

gerd and I" (with a little bit of David over the "I" in Stag), or "Terry Stag Steps In," reproduces a sequence in which Superman dresses a line of German soldiers watching the legend in a considerable danger. This being 1940, however, the barbarians are the German "Wehr Wolf." Going the Migrant Lane on the border with France, not the French Atlantic coast. The strip simply shows Superman denouncing the barbarians then pointing off an attacking airplane. At this point, he catches Hitler and Stalin in a meeting of the League of Nations, announcing, "Gentlemen, I've brought before you the two-power and somewhat responsible for Europe's present ills. What is your judgment?"

This was when Hitler and Stalin still had a non-aggression pact and had divided Poland between them. In American popular literature of the time, Stalin was frequently lumped in with Hitler and Mussolini as one of Europe's villainous dictators. Later, when Hitler invaded Russia in 1941, that perception had a sudden twist. But not Stalin joined the side of the angels.

When they wondered where the apprehended vigilance originated, it began, almost in attempt, for a typical comic-book story. Could it even be a German legend? Hearing that I could wade through the backlogs of book shelves and Corcoran, he got in touch with me and asked me to see what I could find out.

It took a while (half the job in research problems like this is figuring out who is press for the answer). But finally I remembered seeing ads in the *Germany Boy's Guide* from Daney Puchs of Brooklyn, who tells

by Ed Sample

They say that everyone is a critic, and they say that critics will be famous in 10 minutes. They say that everyone has gone to the moon, and they say every day has his day. Somewhere in there is the explanation for why I am doing this critical review this year.

Like every mid-30's comics fan, I have seen a lot of changes in the world of comics in 25 or 30 years, more notably the price, but beyond that, and more importantly I have seen comics go from something you bought down at the store for, and quickly, and loudly said you'd immediately drop it, to being priced collectibles which can be real, but must then be sealed vacuum-packed to avoid the outcome of the creator's market. The painful disconnect between these two worlds have been numerous occasions of seeing someone from 15 or so up for books I once owned (about 10¢) and, more paid 10 cents for. The one thing that hasn't changed is that I still hurry down to the store to pick up each week's new comics in eagerly read them and copy them.

I am fortunate that I have the opportunity to read (and pay for) a number of comics each week, and have taught becoming an angry man, by trying to experience new things. I am also fortunate that I have a wife who puts up with my childish love for, although I just added another copy of this, and must now negotiate the other side of the closet. Which Kevin Dunley asked me to review some books I was happy to, because I am so opinionated. What you will find here is my attempt to presuppose a new comic's intrinsic value, which just against the grain of my "real" Earth-Payne, gift of lot being a double-take. What you find, I hope is some honest looks at the story's worth from an art and plot standpoint.

Expanding for doing only I review this comic, instead, but my daughter, Melissa was born just a few days ago, and somehow that took a little precedence. My hope is that as the girls ride, the world of comics continues to flourish, and that stars we keep getting better, as the last 5 years have in dramatically seen, and most importantly that the cash effort to buy a fan, without having to take out a second mortgage.

Archie and Mr. Monster Special At life-size and produced by Michael T. Gilbert, additional art by Mark Pfeiffer, edited by Fred Buxton, Eclipse Comics, \$1.25.

I have never read a copy of *Mr. Monster* although I have heard several



Archie? (Should I guess #1 is a pleasant surprise?) Mr. M and Dave help us apply. Golden Age comic book artist sitting at the Cafe Oblivion drawing his depression away. The book is written and produced by Michael T. Gilbert.



people rave about what Michael T. Gilbert is doing on these pages, but now I am developing an appreciation for Michael's *Archie* book. I would pick up a copy of *Archie and Mr. Monster Special* #1. I am happy to report that I am pleasantly surprised.

The story, which actually begins in *Archie* #35, is an inspired one. Doc Everett Coleman is a Golden Age comic book artist who breaks into the business by doing ghost art for the *Hoop* back in the early '60s for Billman Comics. Coleman has great suggestions and ideas but his own character's creation. The *Hoop*, which he would like to present on the world, but family and financial concerns drove that he may with the more profitable area of running out ghost art on a rather successful basis. As the '60s late into the '70s he comes into the horror area, thereby illustrating what others have written as mundanely and efficiently as possible. Mr. Things begins to study downward and Coleman ends into the doors of *Archie*.

Now he sits at the Cafe Oblivion, indulging in cigarettes, beer, and drinking, and producing comic. But his interest approach a multitude of characters he has drawn over the years. The end characters that he has produced now rest for him to take the final step, but suddenly *The Hoop* appears to step into. As he already tries to point out to Coleman that he does not care, and pushes on until when it seems too late, and people Mr. Monster. The appearance of Mr. Monster seems the late, and he forces Coleman to reevaluate his life and to

help him confront his personal dreams with the help of some of the good guys which Coleman drew. *Archie*, *Archie*, and more others.

The story is especially touching as I support Golden Age much of the picture from hearing, and quite possibly experiencing story such stories of artists and writers who stayed mostly in the background throughout their lives. It is also a rare work at the transition that was

made in the comics industry through the fan-film, *Superman* directed out of the '60s into the state, however, the image of the '60s, allowing to go from drawing bright, whimsical characters into the black, depicting tales of evil would have to have an effect.

If that's that Gilbert's artwork is very good on this book, and he is aided by Mark Pfeiffer, although I am unable to tell you where. The images are quite

Mr. Monster helps an artist evaluate his life and confront his personal dreams.



COMICS

in review

[illegible]

First, congrats to Larry Lathe for a balanced take on all these different point-of-view folks who think that their pseudo ideas are wisdom from Mount Olympus. I'm glad that Lathe wasn't too afraid to write about me, but I don't see any of my ideas except one that I read that later, like when Lewis said they get it after variation on what I began to think about my little son and babies about it in the article. Didn't you ever get headbats doing things like this, Max?

And yet it's Simon Del Hunter's off-hand political remarks that put me on someone that had probably occurred previously. I'll agree with him that Mitt has a dim view on the direction of humanity in going and of the plight of the average man (who, in 1980, is watching football, sleeping back here, eating periods, and doing... Mitt's ideas were a measure of that, at one time, civilization was a better life. It wasn't, and we're not going to have to live with ourselves the way we are (which may not be all that bad, though). But, Simon's remark that "without love we're lost" is a kind of wholeness, some books for control that might be your plan; that might be your world; or not I should say not seriously. Again, though, Simon is correct in pointing out that the Miller is not in touch with his... Del Hunter and Karpman. It's to someone else and whether or not a study makes of Miller's world is totally off-target.

I am a respected Republican. Say-

ing this smother the least long think usually by saying their days (except for other Republicans, of course). The only, I'm beginning to understand what I mean when I say they say that the word "liberal" is being tossed around as if it were an insult. When Mitt's liberal ideas are made, some thing, they're calling someone a Republican. I have to see where a lot of people don't get a damn whole idea, they laugh at it or call someone. They will never hear me say "liberal" or "ball-ung" or "mole," but any more anyway. I have people probably more intelligent than myself who would call themselves liberal, and no one should feel that they have the right to look another person's political ideas as if they were a joke. I am a person, I understand.

If Simon is going to say Reagan denies all reality at the same time as he talks about his typical ideas of finding the point, leaving the "borderline," leaving the question, and bringing in a new step-by-step. He had Mitt be willing to accept being called the same thing he calls others who don't accept his views. Personally, I wouldn't mind trying it at all. Right? I understand that you are not a Republican, but you are not a Republican, and how it may or may not have affected America's winning victory here. There is, however, a difference between an intelligent discussion and a speculation of views.

through some-calling and long-ripping, and not many folks were as smart as Mitt. I don't know if I know it, but I'm beginning to understand what I mean when I say they say that the word "liberal" is being tossed around as if it were an insult. When Mitt's liberal ideas are made, some thing, they're calling someone a Republican. I have to see where a lot of people don't get a damn whole idea, they laugh at it or call someone. They will never hear me say "liberal" or "ball-ung" or "mole," but any more anyway. I have people probably more intelligent than myself who would call themselves liberal, and no one should feel that they have the right to look another person's political ideas as if they were a joke. I am a person, I understand.

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The saga continues!



Coming out in August

This issue contains the 12 page story "Long Night's Journey Into Day," illustrated by Frank Chochoy and Basilio Amato, that concludes in the next length story for #3. In it our young heroes travel to an eternal world where the only laws are the ones you yourself enforce. In one eventful night they become embroiled in a three-way power struggle.

The issue concludes with the second segment of the Cerebra/Ishtar saga in which Garrison, who has sacrificed everything for Cerebra, must decide how his discovery of her split personality Ishtar affects his motivations. He makes his decision in a 14 page story illustrated by Chuck Austin and Basilio Amato.

The Final Cycle: Part I is a black and white, monthly four issue miniseries. Issues #2-4 will average 24 story pages for \$3.75.

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HERNANDEZ HEAVEN



Close to 600 pages of classic, vintage Love and Rockets material by Gilbert, Jaime, and Mario Hernandez—all from the first 12 issues of the award-winning comic—that's what you'll find in Love and Rockets, Books One through Four.

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B A D G E R

NUMBER THIRTY-THREE

BY MIKE BARON,

AND RON LIM

THE WINNING NUMBER

COVER BY
MIKE ZECK

BEGINNING
IN ISSUE
NUMBER
THIRTY-THREE



COMING IN NOVEMBER FROM FIRST. COUNT ON US.

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